

# The Musical World.

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED. IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Göthe*.

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Organised in 1848, and developed at THE ROYAL COLLEGE OF MUSIC BRIDGE STREET, MANCHESTER, established by him expressly as a Great National Institution to facilitate the Encouragement and Promotion of NATIVE MUSICAL TALENT, and the GENERAL ADVANCEMENT OF MUSIC AMONG THE RISING GENERATION, upon his new and effective system, also as a NORMAL SCHOOL for the training of masters to conduct CONSERVATOIRES of Music to be established throughout the United Kingdom, for LITTLE CHILDREN, the whole comprising an entirely new scheme of NATIONAL EDUCATION, by blending music with general instruction, so that the study of music shall become a branch of education in the humblest of schools of this country. To illustrate and to rouse an interest in every town and city for these institutions, Dr. Mark travels with a number of his pupils occasionally through the country—giving lectures, and introducing his highly approved and pleasing Musical Entertainment, entitled DR. MARK AND HIS LITTLE MEN, who number upwards of Thirty Instrumentalists, and a most efficient Chorus, the whole forming a most unique and complete Juvenile Orchestra, composed of LITTLE ENGLISH, IRISH, SCOTCH AND WELSH BOYS, FROM FIVE TO SIXTEEN YEARS OF AGE, who play Operatic Selections, Solos, Marches, Quadrilles, Galops, &c., and sing Songs and Choruses in a most effective manner, and to whom Dr. Mark gives a gratuitous General and Musical Education.

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Twelve appointments ready for Masters.  
Little Boys, from five to nine years of age, apprenticed for three, five, or seven years by paying a moderate entrance fee to cover the expenses of instrument and books.

For Prospectuses, apply direct to the Royal College of Music, Bridge-street, Manchester.

Dr. MARK is also open to Engagements with his Little Men.

Dr. MARK begs to invite the Parents and Friends, and all those interested in his Enterprise and in the Education of the Youths of this country, to visit his establishment. Visiting hours:—From Nine to Eleven, a.m., and Two and Four, p.m. Sundays excepted.

## ST. JAMES'S HALL, REGENT STREET AND PICCADILLY.

### MONDAY POPULAR CONCERTS.

#### SECOND SEASON.

#### MONDAY EVENING, Nov. 21st, 1859.

The Instrumental Pieces will be selected (by desire) from the Works of

### BEETHOVEN,

including, among other compositions, one of the celebrated Posthumous Quartets, and the Sonata for Piano and Violin, dedicated to Kreutzer.

The Programme, both Vocal and Instrumental, will be entirely new.

#### PROGRAMME.

##### PART I.

QUARTET in G major, for two violins, viola, and violoncello, Op. 18, No. 2: .. .. Beethoven.

(First time at these Concerts.)

M. Wieniawski, Herr Ries, Mr. Doyle, and Sig. Piatti.

DUET, "Dimmi che m'ami" .. .. Haydn.

Madame Lemmens Sherrington and Herr Reichardt.

SONG, (by desire) "Ah! why do we love" (Don Quixote) Macfarren.

Madame Lemmens Sherrington.

SONG, "Un aura amorosa" .. .. Mozart.

Herr Reichardt.

SONATA in E flat major, pianoforte alone, No. 2, Op. 27 Beethoven.

(First time at these Concerts.)

Mr. Charles Hallé.

##### PART II.

QUARTET in F major, Op. 135, for two violins, viola, and

violoncello—Posthumous, 17th and the last Quartet

of the Composer .. .. Beethoven.

(For the first time at these Concerts.)

M. Wieniawski, Herr Ries, Mr. Doyle, and Sig. Piatti.

MAY SONG .. .. Meyerbeer.

Madame Lemmens Sherrington.

SONG—Posthumous, "Die Forelle" .. .. Schubert.

Herr Reichardt.

DUETTINO, "Zuleika" .. .. Mendelssohn.

GRAND SONATA in A, Op. 47, dedicated to Kreutzer,

pianoforte and violin (by particular desire) .. .. Beethoven.

Mr. Charles Hallé and M. Wieniawski.

#### On MONDAY, November 28,

The Instrumental part of the Programme will be devoted to the Compositions of the late

### DR. SPOHR.

Box Stalls, 5s.; Balcony, 3s.; Unreserved seats, 1s. Tickets to be had of Mr. Austin, at the Hall, 28, Piccadilly; Addison and Co., 210, Regent-street; Bradberry's London Crystal Palace, Oxford-street; Brooks, 24, Old Cavendish-street; Carter, 12, Regent-street; Campbell, 53, New Bond-street; Childley, 195, High Holborn; Cook and Co., 4, Finsbury-place, South; Cramer and Co., 194 and 201, Regent-street; Duff and Co., 65, Oxford-street; Ewer and Co., 87, Regent-street; Hammond, 214, Regent-street; Keith, Prowse, & Co., 48, Chancery Lane; Lander and Co., 63, New Bond-street; Oetzmann and Co., Regent-street; Olivier, 19, Old Bond-street; Purday, 50, St. Paul's Church-yard; Prowse, Hanway-street; Schott and Co., 159, Regent-street; Simpson, 266, Regent-street; Turner, 19, Cornhill; Wyld, 17, Great Hall, Hungerford-market; and Chappell and Co., 50, New Bond-street.

The Concert to commence at eight o'clock precisely.

"THE ARION."—The Members of this Society will meet on Tuesday Evenings, at Eight o'clock, for the study of first-class vocal music, at 13, Berners-street, Oxford-street. Applications for admission must be made to the conductor, Mr. Alfred Gilbert, (Associate R.A. Music), P. F. REILLY, Hon. Sec.

MR. HENRY BAUMER has returned to town for the season, and is ready to resume his professional engagements. 6, Hilldrop-crescent, Tuffnell-park, N.; or Dulwich-college, S.

**MRS. ROBERT PAGET, Contralto, (R.A.M.).**—Communications relative to Concerts or Oratorios, to be addressed to 60, Pentonville-road, N.

**MISS ELIZA HUGHES** begs to announce that she has removed from 111, Great Russell-street, Bedford-square, to 35, Baker-street, Portman-square.

**MONS. PAQUE** begs to announce that he has arrived in town for the winter season. All communications for engagements or lessons to be addressed at his residence, 120, Great Portland-street, Portland-place.

**MR. WEBB (Viola)** begs to announce his Removal to 44, Upper Charlotte-street, Fitzroy-square, W.

**MISS SUSANNA COLE** having removed from Great Marlborough-street, begs that all letters respecting engagements and pupils may be addressed to her residence, 25, Lanark villas, Maida-vale, W.

**ORGANO TRACTA LAUDES DEO.**—Herr Friso' Organist and Pianist, begs to announce that he has just arrived in London and is ready to accept engagements for Concerts, Soirées, &c. He is at liberty to accept an engagement as Organist. Address, 64, Oxford-terrace, Hyde-park, W., or Office, Musical World.

**HUGO VAMP**, author of many popular dramas at Drury Lane, Lyceum, Astley's, Strand Theatres; The Marionette Picas; Entertainments for G. Hodson, Coleman; George Barker's Spheres of Social Life; Songs and Characters for Sophia and Annie, Mrs. Millan, Clara Seyton; Dialogues for G. Wild, Drayton, and others; Character Songs for S. Cowell, Sims, and others—will be happy to write librettos of any kind. Has an entertainment of a novel character now finished. Address, Hugo Vamp, 44, Paulton-square.

**MADAME R. SIDNEY PRATTEN** begs to announce that her new GUITAR SCHOOL is now ready for circulation, which may be had of her at her residence, 24, Holles-street, Cavendish-square, W.; or the publishers, Boosey and Sons, 28, Holles-street.

**TO VOCALISTS and SOLOISTS.**—Mr. William Howard will be happy to hear from parties visiting the North, which he may suit to appear at his Saturday Evening Concerts in the Music Hall, 17, Howe-street, Edinburgh.

**WANTED**, one or two good HARMONIUM TUNERS. Apply to Boosey and Sons, 24, Holles-street, W.

**TO PROFESSORS OF MUSIC IN TOWN OR COUNTRY.**—A Lady between 30 and 40 years of age, who has had great experience in tuition, is desirous of obtaining a Situation as GOVERNESS in the family of a Professor of Music, whom she would be willing to assist in his professional duties. The Lady in question can impart a sound education, including the French language, which she acquired during a long residence at Paris. She is also a good pianist, and has a thorough knowledge of music. Salary not so much an object as a comfortable home. The most unexceptionable references would be given and required.—Address, E. P., care of Mr. Charles Boosey, 24, Holles-street, W.

**ORGANIST WANTED** at the LICENSED VICTUALLERS' ASYLUM CHAPEL, Old Kent-road, to perform a plain Congregational Service twice on each Sunday and once on Wednesday evenings; salary £25 per annum. Applications, which may be accompanied by testimonials, to be forwarded to me, on or before Wednesday the 30th instant. Candidates will be required to test their ability on the Society's Organ before a competent Judge. Further particulars, if required, may be obtained on personal application at my office. The duties to commence at Christmas next.

By request of the Board,  
THOMAS JONES,  
Secretary and Solicitor to the Institution.  
1, King's Arms-yard, Coleman-street, 15th Nov., 1859.

**DRURY LANE PROMENADE CONCERTS.**—The Committee appointed to superintend a series of Promenade Concerts, as introduced into this country and successfully carried out by M. JULIEN, have entered into arrangements by which these highly popular entertainments may be again presented to the public with all their former brilliancy. The orchestra will consist of nearly One Hundred Performers, including many of the most distinguished artists of the day. Engagements have been already made, and others are in progress, with some of the greatest favourites as Vocalists and Solo Instrumentalists. The series of concerts will commence on Saturday next, the 26th instant, and can only be prolonged for Fourteen Nights. Boxes, Amphitheatre, and Promenade, 1s.; Dress Circle, 2s. 6d.; Private Boxes, 10s. 6d. and 21s.  
Theatre Royal, Drury Lane,  
November 18, 1859.

**MEYERBEER'S DINORAH & VERDI'S MACBETH.**—Selections from these operas nightly at the CANTERBURY HALL CONCERTS. Comic vocalists—Messrs. George Hodson (the Irish comedian and mimic), W. J. Critchfield, and E. W. Mackney. Several interesting pictures are added to the Fine Arts Gallery. The suite of Halls have been re-decorated and beautified, and constitute one of the most unique and brilliant sights of the metropolis.

**MR. ALBERT SMITH** has the honour to announce that CHINA will be thrown OPEN to the English, and such other nations as choose to enter into negotiations at the Box-office, according to the treaty of last July (provided always that they do not attempt to force any forbidden passage in their journey towards Canton), on Saturday evening, November 5th. The box-office is now open, from 11 till 5, where places may be secured, without additional charge for booking:—Stalls, 3s.; balcony, 2s. 6d.; private boxes, for three persons, 10s. 6d.—Egyptian Hall, Piccadilly.

**THE LONDON GLEE AND MADRIGAL UNION.**—Miss J. Wells (soprano), Miss Eyles (contralto), Mr. Baxter (counter-tenor), Mr. W. H. Cummings and Mr. Land (tenors), and Mr. Lawler (bass). Conductor, Mr. Land, to whom all communications should be addressed, No. 4, Cambridge-place, Regent's-park. This Society may be engaged for "Lecture Concerts," interspersed, by Mr. Thomas Oliphant, with illustrative and critical remarks and notices, &c.; also for miscellaneous performances and oratorios.

**LONDON ORCHESTRAL ASSOCIATION:** Conductors, M. JULES BENEDICT and DR. JAMES PECH.—Amateur Instrumentalists desirous of becoming members, can obtain prospectuses and every information by addressing the Secretary of the Vocal Association, 11, Newman-street, Oxford-street. Many of the leading professional artists have already enrolled themselves as honorary members. Subscription, one guinea per annum.

**GLASGOW "CITY HALL SATURDAY EVENING CONCERTS."**—The Sixth Season, under the auspices of "The Glasgow Abstinents' Union," First-class Vocalists and Four Concert Parties visiting Scotland or the North of England in the course of the season, are requested to communicate with the subscriber—JAS. LAWSON, Secretary.  
Glasgow Abstinents' Union Office, 118, Union-street, Glasgow.

**HENRY BAUMER'S** published Compositions "The Skylark," "The Passing Cloud," "Voice of the Nightingale," at Addison's; Anthem "O how amiable are thy dwellings," for four voices, with soprano solo, 1s. 8vo., at Novello's. By Henry Baumer, Professor of Piano-forte and Harmony, R.A.M., Organist of Dulwich College. Mr. Baumer will forward any number of copies of the Anthem (post free) on the receipt of 9 postage stamps each copy. 6, Hildrop-crescent, Holloway, N., or Dulwich College, S.

**CHARLES SWAIN'S BALLAD**, "Beneath the old roof tree." Music by R. Andrews. Sent postage free for 12 stamps. Orders addressed to Andrew's Music Repository, 84, Oxford-street, Manchester.

**TO CHORAL SOCIETIES.**—Dr. LOUIS SPOHR'S SACRED COMPOSITIONS. Oratorios: "The Last Judgment," "Babylon," "Crucifixion," or "Calvary." Cantatas: "God, Thou art great!" "The Christian's Prayer;" Milton's version of the 84th Psalm, as performed at Exeter Hall. The string, wind, and vocal parts, with organ or piano-forte scores, may be obtained on application to Mr. Surman, office, No. 9, Exeter Hall, who has lately published the quartet and chorus, "Blest are the departed," arranged for five voices, as sung at the Foundling Chapel, price 1s. 6d., or sent by post for 18 stamps.

**SIX ANTHEMS**, suitable for large or small Choirs, with an Accompaniment for Organ, Harmonium, or Piano-forte. The Music composed by WILLIAM PATTEN. 8s. Published and sold by W. Patten, East-street, Farnham, Hants. London: Addison, Hollier, and Lucas, 210 Regent-street, W.

**MUSIC.**—A New CATALOGUE of DRAWING-ROOM MUSIC, for the piano-forte and the voice, just issued, may be had, gratis and postage free, by addressing as under.—Note. This catalogue, intended for the drawing-room table, embraces a choice selection of the most elegant and fashionable novelties recently published. London: Robert Cocks and Co., New Burlington-street, W., publishers to Her Majesty the Queen.

**THE most Infallible and Expeditious GUIDE** to a knowledge of Music and Piano-forte Playing is HAMILTON'S MODERN INSTRUCTIONS for the PIANO-FORTE, 236th edition, price 4s. Published by Robert Cocks and Co., New Burlington-street, London; and to be had of every bookseller and music-seller throughout the kingdom.

**THE MUTUAL LIFE ASSURANCE SOCIETY** (established A.D. 1831), 39, King-street, Cheap-side, E.C.; London. This is a purely Mutual Life Assurance Society, with a Capital of £250,000, invested in Government and Real Securities, created entirely by the steady accumulation of the premiums, and all belonging to the members. The assurances in force are £1,400,000, and the income upwards of £60,000 per annum. No extra charge to assurers joining Volunteer Rifle or Artillery Corps.

CHARLES INGALL, Actuary  
N.B. All Policies taken out on or before the 31st December, 1859, will have the advantage of one year in every Annual Bonus.

**WALLWORTH'S ART OF SINGING.**—A work for the complete Cultivation of the Voice. New and original. Full music size, price 5s. In the work are included sustained notes, the major, minor, and chromatic scales, groups of notes, turns, ornaments, &c., and many other exercises; with original examples, not included in any other work on singing, rendering it easy to acquire a perfect shake; the whole forming a complete progressive system. By T. A. Wallworth, Professor of Singing at the Royal Academy of Music, London. Published by A. W. Hammond (late Julien and Co.), 214, Regent-street; and also may be had of the author, 30, Edward-street, Portman-square.

REVIEWS.

"Sonata in B flat," for pianoforte and violin, by Dussek, being No. 1 of the *Monday Popular Concert Library*. (Chappell and Co.) This is the sonata which, when played by Miss Goddard and Herr Joachim,\* produced so great an impression on the largest audience ever assembled in St. James's Hall. The idea of publishing some of the most meritorious "revivals" that mark the progress of the Monday Popular Concerts is to be commended; nor could the "Library" have been inaugurated more auspiciously than by one of the freshest and most sparkling compositions of Dussek. The Sonata in B flat is charming from end to end, grateful alike to pianist and violinist, and offering no particular difficulty to disturb the equanimity or endanger the *amour propre* of either. Nevertheless, it is not for that the less brilliant and effective. Dussek, like Mozart, could write showy music—music flattering, while not taxing, to the performer—without passing the limits of ordinary mechanical display. This highly interesting sonata is an instance in point, and, in addition to that, abounds in graceful flowing melody, in rich (never pedantic) harmony—all those qualities, in short, which make the music of its composer (when he wrote up to his own standard of excellence) so attractive to the executant and so delightful to the audience. To say nothing of the first two movements—the *Allegro* and *Adagio* (romantically styled *Les Soupirs*)—the Sonata in B flat exhibits Dussek at his best, on his very strongest ground—the *rondo*. The *finale* (*allegretto non troppo*) is a little *chef-d'œuvre*, quite worthy to be mated with the *rondo* in the *Military Concerto*, the last movement of the *Plus Ultra*,† and other happy examples of the composer's exquisite vein of fancy in this direction. What puzzles us—and, on reflection, must puzzle any one entitled to reflect on the matter—is, how such a work can have been so long forgotten, so long allowed to lie *perdu*. And this more especially, inasmuch as there is not a turn in it from one end to the other which is either common-place or trite. The whole sonata is as young and vigorous as if it had been made but yesterday, its beauty as bright and unfaded as that of a buxom maiden of twenty summers.

"A Manual of Psalm Tunes," harmonised in three parts—edited by John James Scargill, B.A. (J. Alfred Novello)—is a collection of nearly 150 of the best known church tunes, arranged in three-part harmony, the purpose of which (as the editor informs us in the preface), is to suit "the requirements of home-practice." It is not the easiest of tasks, even for a practised contrapuntist, to write well—that is to harmonise at once clearly and not *meagrely*—in three parts; and if there occur in Mr. Scargill's composition some instances of bareness, and some of crudity, he should not be too severely scrutinised by the critic (who probably would find it difficult to do half as cleverly himself). The object of the work is praiseworthy; and though Mr. Scargill proposes to fill up a gap, to supply a want, that five hundred others before him have professed to fill up, and to supply, his labour being neither undiligently, unzealously, nor, on the whole, inefficiently accomplished, we are able to recommend his *Manual*, as not an insignificant addition to the vast library of *Manuels*, directed to precisely the same object, already in existence. How much superior, or how much inferior, the new *Manual* is to its countless predecessors, it is not for us

but for the psalm-singing public to demonstrate. At the same time, we feel bound to remark that arrangements of psalm-tunes in three-part harmony are not very likely to facilitate that congregational singing about the restoration, or revival, or reformation of which Mr. Scargill is evidently so solicitous. Congregational singing in churches, strictly considered, is only possible through the medium of plain song, or *unison*. The organist must do the rest.

"Six Songs," composed and dedicated to Lady Gomm—by Maria Tiddeman. (Addison, Hollier, and Co.) Maria Tiddeman is *prima facie* a musician—a matter of no little importance to a composer of music. Above all, her songs are *well-written*, which, even if inspiration (a big word, by the way, made much too common,) were wholly absent, would commend them to the notice of those who respect art for art itself. They have other merits, however, and of no common order. Let us cite No. 6, "A Lament" (a setting of Barry Cornwall's "Sweet friend, let's mourn in music,") for its unaffected tenderness; "Spring Song" (to Longfellow's "Gentle Spring") for a graceful turn of melody, and extreme neatness in the accompaniment; "Oliver Basselin" (again Longfellow—"In the valley of the Vine,") for the pretty and characteristic harmony of the second part ("In the convent;") "River of the Morn" (Barry Cornwall,) for its flow and sweetness; "They glide upon their endless way" (Barry Cornwall,) for a certain effect and propriety of vocal declamation, supported by rich and legitimate harmony; "I think of thee" (from Goethe—by Miss Turner), as rather more labored than the others, though by no means in experience, and ——— and—but we find we have cited the whole set, thus rendering unconsciously a fuller measure of homage to the authoress than we had anticipated at the outset. *N'importe*. Be honour awarded to whom honour is due; and in this instance it is unquestionably the fair guerdon of Maria Tiddeman, with whose muse we trust, not long hence, to make more intimate acquaintance.

"The British Camp"—by the authoress of the *Reminiscences of Waterloo*, &c. (J. Campbell)—is "inscribed as a token of gratitude by the authoress of &c. &c., to those general and other officers of the British Army who have so long and kindly patronised her compositions as a Daughter of the Service"—having stated which, it would be ungallant (and perhaps even impolitic in these cloudy times) to pry curiously, through the critical microscope, at such small discrepancies as (in an artistic sense) might, through such a process, be detected. Suffice it, the authoress of no end of war-pieces writes with vigour and spirit—which, where military music has to be discharged, is mainly desirable. Of "The Soldier's Farewell"—a sort of patriotic song, the words (very good) by W. R. Bingham, of the 1st European Bengal Fusileers (J. Campbell)—no more need be said.

"*Bijoux Perdus*"—first series; Nos. 4 and 5 of "Six Airs with Variations," selected from the works of the classical composers by Miss Arabella Goddard. (Chappell and Co.) Both these numbers have been performed in public by the lady to whom is confided the editress-ship of this very interesting and valuable serial—for serial we trust it may be, seeing how choice are the unburied gems (perhaps *Bijoux Retrouvés*, or *Diamans Désenterrés* would be a more appropriate title) of which, up to this period, it has consisted. No. 4—termed "Dussek's First French Air"—is another delightful old tune, French to the core (of France, Frenchy), varied as, putting aside Haydn, Mozart, and Beethoven, only Dussek knew how to vary. Enough, that

\* At the last Monday Popular Concert in the summer (June 27).

† *Le Retour à Paris*—grand sonata in A flat, Op. 71.



the variations are worthy of the melody—exquisitely chaste and, at the same time, full of fancy. No. 5—"Dussek's Second French Air"—is a composition of greater pretension. For "variations" we must here read "changes," there being no gap between any respective couple of the several modifications to which the fine old master (the Pearl of pianoforte composers—whoever may be the Diamond, who the Emerald, and who the Ruby) has put one of the raciest tunes that ever sprang from the musical invention of our fidgetty (and of course "vivacious"—not to say "volatile," which is equivalent to saying it) neighbours. No. 5 of the *Bijoux Perdus* is, indeed, a complete movement, in the *rondo* form, developed at considerable length, elaborated with exquisite fancy, and conducted from first to last with masterly skill. It is the most difficult to play (that is to play fluently, without halt or impediment,) of all the numbers that have appeared as yet; but it is also the most admirable, and reveals the genius of Dussek in its brightest and most felicitous colours. Such movements are not written now-a-days; or, at any rate, if written, they are not printed, and, so far as the musical public is benefited, might just as well remain unwritten.

#### LETTERS TO THE EDITOR.

##### ON MUSIC AS A SCIENCE.\*

SIR,—Having neither time nor inclination to enter into a controversy with any one respecting matters the truth of which is never likely to be settled by such means, I am about to trouble you with what you will, perhaps, consider rather a lengthy article, with the view to obviate the necessity of having occasion so to do over and over again, in reply first to one and then to another.









In writing upon this or any other subject, it is of course presumed that, at all events, some of its readers are in a condition to become umpires between contending parties; but where, in the present case, can these be found, except perhaps here and there one? Shall we find them among musical professors? Certainly not, for they very seldom know, or even pretend to know, anything about it; or what is worse, either deny the very existence of musical science, or look upon it as amounting to nothing more than the ordinary phenomena detailed under the term "acoustics."

As a parallel to this state of things, let us suppose Dr. Harvey trying to prove the circulation of the blood, first to a country clown, and then to a brother M.D. Would not the clown say, "What! Dr. Harvey tell me my blood has been whirling round and round in my veins at a regular gallop, unknown to me, day and night, ever since I was born? Why, if that were true, of course I should feel it. But I don't feel it; and as you can't see through my skin, I tell you plainly, Dr. H., I don't believe it; and if you really think so, and are not joking, why then I say you must be mad, and ought to be carefully looked after." Then with respect to the M.D., would he not say, "Bah! Dr. Harvey, if what you affirm were true, should we not have found it out long ago? Do you know more than the celebrated Dr. A., Dr. B., or Dr. C., &c.? I cannot waste my time, Dr. H., and perhaps a fee also, in attending to your chimerical conceits." That, nevertheless, among the members of the community at large there are many persons fully competent to determine between right and wrong in matters of this kind, there can be no question; but in order that they may do so, the entire body of facts relating thereto must be clearly laid before them, and sufficient time allowed for consideration and reflection. But since, in the interim, it would be folly to look for a party of intelligent and impartial umpires among the members of the musical profession, let us turn to the mathematicians, whose claims to respect and attention are unquestionable, whenever they are careful before they go to work to provide themselves with the requisite materials as a foundation to start with. But should they neglect to take this necessary precaution, which unfortunately has been the case in respect to music (that is, in respect to the primary musical ratios), they ought not to be surprised at the discovery that the result of all their labours is neither more nor less than a confused heap of calculations,

adjoined to facts of another kind with which they have no natural connection. That these misapplied calculations and artificial combinations have already occasioned the loss of thousands of pounds to several poor deluded speculators, and is still in certain quarters going on with its work of devastation, is a fact well known to many, strange as it may appear to those unconcerned in such matters. To many worthy practical musicians, these hobgoblin creations have been a perfect hocus-pocus and bugbear. It now, therefore, only remains for the mathematician to reap the fruits of his own uncalled-for and ill-advised interference in matters concerning which he can scarcely be said to know anything. Wherefore, let the parties concerned look to it, and be prepared to lower their crests a little before the full tide of laughter, and perhaps something worse, has set in hard against them. Here, then, it must be confessed we are again defeated, for no party of intelligent and impartial umpires will be found among the members of this community. In this dilemma what can be done? They whose acquaintance with music is entirely confined to what is indispensable to its ordinary practical results cannot, without some pains and attention, understand anything of the nature of general truths, and the laws relating thereto; and though it is presumed, and not without reason, that the mathematician *can*, it does not hence follow that he *will*, especially if, by reason of *premature generalisation*, he has been previously led astray, and rendered himself popular in the advocacy of false principles, destitute of any foundation in nature. Add to this, the mathematician's experience and notions of music are seldom more extended, or go deeper, than that which relates to certain stereotyped concords and discords, with the addition of a few dogmas about consecutive fifths, &c.

At this juncture it occurred to me how I might pourtray the real state of things to the clear apprehension not only of every professional and amateur gentleman, but also of every lady, possessing an ear sufficiently sensitive and delicate to distinguish between agreeable and execrable combinations. Now this *harmonic reflector* of what is correct and incorrect in harmony can be called into operation by simply writing down the unit-sounds or bases appertaining to the real or assumed ratios of any chord or series of chords; and hence it follows that, by the use of this very obvious yet elegant and refined test, any one may see in effigy the exact picture of their own notions in regard to any chord or musical phrase. Or, as Shakspeare has it, this reflector may be said "to hold as 'twere the mirror up to nature, and to show virtue" (meaning, of course, good harmony) "her own feature, vice" (bad harmony) "her own image." Those who may dislike the effigies produced by this mirror can, of course, shut their eyes and ears against it; or, when so disposed, they can take a sly peep at it, and at the same time cogitate in private concerning it. But as it is not manufactured out of ordinary glass, and cannot be smashed, it will be useless to try to destroy it; nor can the breath of slander and detraction do more than effect a temporary influence in dimming its surface. The bases or unit-sounds appertaining to the true ratios will, in spite of all opposition, some day be seen to constitute as it were the *veritable parts of speech relating to the grammar of music*. And since Nature has imperiously ordained that it shall be so, I opine resistance will be useless, and submission to her decrees our best policy.

#### EXAMPLES.

1	2	3	4	5	6	7	8	9
								
C	F	G	C	C	F	G	C	?
C	F	G F or G B	C	2E C 2A	2A F 2D	G F or G B	2E C 2A	2D 2B G 2G 2E 2C

\* Bases or unit-sounds appertaining to the *true theory*, discovered by D. C. Hewitt.

† Bases or unit-sounds appertaining to the *false theories*, fabricated by professional and amateur mathematicians.

\* An article substantially the same as this was addressed to the editor some two or three months ago, but as it is reported to have been lost, the following is intended to supply its place.

The reader is particularly requested to observe that the lower series of bases (those appertaining to the theories fabricated by mathematicians) are not the bases adopted in works written expressly with the view to practice. On the contrary, in works of this kind, the bases to chords, with the exception of the major common chord, are all chosen empirically, by reference to what is most agreeable to the ear, under ordinary circumstances, without knowing, and consequently without giving any reason why or wherefore. Had the bases resulting from the false mathematical theories been fairly and honourably set forth to view, either in their own works or those relating to actual practice, their crude results would soon have called forth suspicion and distrust as to their truth; but hitherto this has never been done. Wherefore I boldly challenge those who think this mode of procedure creditable to either of the parties implicated in this conspiracy against truth to come forward and say so, not anonymously, but with their names and addresses attached. If no champion makes his appearance, the conclusion to be drawn therefrom is that no one of either party is willing and has the courage so to do.

It is carefully to be noted that the principles appertaining to what may be called the unities (that is, the unit-sounds or bases) is not only applicable to the detection of false ratios, but also to bad or false harmony. In the former case the sounds, so far as the notation is concerned, are supposed to be correctly given, but the ratio of their vibrations falsely stated. In the latter case, the notes themselves are not what they ought to be; the errors in both instances being amenable to the same fundamental laws; and that the evils resulting from both these causes may be united is evident. It is moreover to be noted that the discrepancies between the intervals arising from false ratios, the notes or notation being correct, and those proceeding from wrong notes, are the same in kind, though not as to magnitude.

Ex. 1, 2, 4, is the real major common chord, in which case, and in this only, the ratio of the vibrations, and hence the bases pertaining to the false theories (i. e., false in every other instance), is correct. But it so happens that there are apparent as well as real common chords, which, though the same upon keyed instruments, and as to the notation, are nevertheless not really so. This fact the true theory brings to light, in connection with many others, all of which lie as it were dead and buried in the theories which are false. Mathematicians are not agreed about the ratio of the minor third, D, F, Ex. 3, 7. Consistently with one party the bases are F, G; in agreement with another, your correspondent "Tuner," it is B flat, G! In respect to either of these false bases, as well as those of Ex. 5, 6, 8, 9, I decline making any remark, being fully aware that no comment of mine can either add or subtract one iota from the sublimity of their practical effects, should any one possess nerve enough to try them in connection with their bases, but more particularly the last. It is presumed no arithmetician or mathematician will deny that the above are the veritable bases (unit-sounds) pertaining to the theories they have thought proper, at the expense of their reputation and honour, to lend their support; but should I be mistaken, I am quite ready, when called upon so to do, to prove that herein there is no false statement, nor mistake. The practical student has, therefore, no grounds for distrust, however astonished he may be at the sight of the six bases appertaining to the chord in Ex. 9! In this chord the minor thirds are all cast in "Tuner's" mould, or, in other words, after the uniform minor-third ratio-pattern, 5 to 6. Consequently, we have 5 to 6 for the ratio of the minor third B, D; 5 to 6 for the minor third D, F; and 5 to 6 for the minor third F, A flat; whence comes  $5^2$  to  $6^2 = 25$  to 36 for the interval B, F; and D, A flat; and  $5^3$  to  $6^3 = 125$  to 216 for the interval B, A flat!

I have not put my basis or bases to this chord. One reason is because my works are not yet published: the other is to afford an opportunity for a little speculation in regard to it. It would be gratifying to know how "Tuner" or "Mr. Henderson" would fill up the gap. Will they agree together themselves, or will they differ in their decision upon this point? "Tuner" has indeed bound himself hard and fast to the 5 to 6 ratio, and has therefore cut himself off from an honourable retreat; for he observes "Moreover, it is capable of strict demonstration that the interval of the minor third is in every case of the same (the 5 to 6) ratio." But whether "Mr. Henderson" has or has not in the same manner entrapped himself, I am not prepared to say.

Before I dismiss this subject, I desire it to be understood that, for the arithmetician or mathematician who has been inadvertently led astray in regard to this subject, I entertain respect. In short, I feel convinced that, sooner or later, I shall win all these gentlemen over to my side. They, at all events, are disposed to appeal to reason and common sense; and if equally disposed to appeal to the ear, and have an ear to consult, resistance with them will be out of the question. I

also entertain respect for all really good performers, and something more for every really great composer, however uninformed he may be in regard to arithmetical operations. As to those ignoramuses who deny the existence of musical science, and in the same breath inveigh against its utility, and speak of it as an invention or scheme, such inconsistent silly babblers are not worth notice.

By way of conclusion to this article, I beg to remind the reader that, if necessary, I shall refer to it upon future occasions, and thereby relieve myself from the disagreeable necessity of working like a horse in a mill. Moreover, for the future, I shall take no notice of anonymous writers, and to others I shall, if possible, reply by means of a practical exhibition of the principles and the ratios involved therein by reference to their unit-sounds.

I am, Sir, yours, &c.,

10, King-street, Holborn, W.C., Nov. 1, 1859. D. C. HEWITT.

#### THE HYMN OF THE CONFEDERATED PROVINCES OF AUSTRALIA.

THERE has reached here the melody of a most characteristic air of the aborigines of the Australian Alps, which has been deemed appropriate for becoming the National Hymn of the Confederated Provinces.

It is intended to publish this most interesting piece of music, adding thereto some accessories, which will make it the more interesting for the daily increasing population of these wealthy lands.

The title page to consist of the Australian tricolor (white, green, and blue), bearing the image of the constellation of the Southern Cross, with the inscription from Dante:—

"Sono sette stelle."

My object in addressing you is to find some composers amongst the Young England men, who would write an Introduction and Coda to this most original musical production of the Antipodes.

A CITIZEN OF THE CONFEDERATED PROVINCES OF AUSTRALIA.

15, Gower-st. North, University, 29th October, 1859.

#### OPENING OF THE YORK ORGAN.

THE opening of the organ in York Minster, on Thursday, the 10th instant, was an event of greater musical importance than has occurred in that time-honoured city, since the great festival of 1823. The organ used upon that famous occasion was destroyed when the building was set on fire in 1829; and the late Dr. Camidge, the organist at the time, made the specification for the one which was built to replace it, and which was completed in 1832. The colossal instrument, the most extensive that had then ever been erected in England, was designed upon a plan as entirely without precedent as it is likely to be without imitation; and as the novel experiments in its construction were generally unsuccessful, further experiments to improve upon them have from time to time been made, which had little result but to crowd the organ case with pipes to such repletion that a multitude of them were unable to act, and the remainder could produce but a small portion of the effect which, under a more favourable disposition, they would have yielded. The enormous weight required to press down the key, and the excessive depth to which they had to be pressed in order to act upon the pipes, were matters of marvel to all who understood, and to many who understood not the nature of organs; and the extension of the manual compass to that of a pianoforte keyboard was a device that was not less useless, not less cumbrous indeed to the player than it was original. It boots not to enlarge upon the defects of an instrument which were almost as great as its cost, nor to particularise its redundancies, which resound but little to the credit of their designer; it is enough to sum up all in saying, what is too well known, that it was almost impossible to play upon the organ, and that, when played upon, the effect it produced was in an inverse ratio to the means it possessed. Poor Dr. Camidge became an invalid, and the inefficiency of the instrument he had modelled became even more manifest when his Herculean digits no longer wrought upon its ponderous clavier. Lord Derby appointed Dr. Duncombe to the deanery of York, and the new dean entered on his office with the resolution to spend all his energies upon the aggrandisement of the magnificent and venerable institution over which it became his duty to preside. He soon perceived the necessity to the dignity of the Minster, of reform in its musical arrangements, and one of the earliest acts of the Chapter under his administration was

to pension off the incumbent organist and to elect a successor to him. This election was made at Christmas last, and Dr. E. G. Monk was chosen to fill the important office, who made it his first care to examine into the imperfections of the instrument on which he was to play, and to report the imperative necessity for their modification. He was accordingly required to make a plan for remodelling the organ, which being completed when he entered upon his appointment on the 1st of May, Messrs. Hill and Son, the descendants of the firm that carried out Dr. Camidge's design for the original instrument, were engaged to reconstruct it, in fulfilment of Dr. Monk's specification. The organ was immediately taken down, and the daily service has been since then, until the occasion we have now to describe, been carried on without instrumental accompaniment, and it may here be stated parenthetically that the competency of the new choir-master was most severely tested by this unavoidable arrangement, but it was only tested to be fully proved, it being the unanimous opinion of the officers and the frequenters of the Minister that the chanting, nay the entire service, has never been so well executed as during the period of Dr. Monk's directorship.

The alterations and improvements effected in the rebuilding of the instrument comprise, what is most important, an entire restoration and repair of the whole of the pipe work, a condensation of the unwieldy and unsymmetrical manual compass to the recognised standard CC to G, and the addition of a new pedal organ of 2½ octaves, containing 19 stops, with a separate or fourth row of keys for the "tuba" organ. Another great improvement is the extensive application of the pneumatic system, or lever action, by which the touch of the keys is rendered light and elastic, and the physical labour of the organist, under the old mode of playing, entirely superseded. Each division of the organ has been enriched by the addition of "manual doubles," and new full-toned reed stops. The monotony of the original oft-recurring "unisons" and "octaves" has been obviated by the substitution of new stops of distinctive and beautiful intonation, imparting to the instrument a dignity, a vigour, and a brilliancy of effect quite unattainable previous to the organ being reconstructed and improved. The whole series of mutation stops has also been remodelled; the "scales," which had been subjected to countless transformations, with the worst results, have been revised, and restored to their original proportions, and the effect produced in consequence is most satisfactory. In the carrying out of the improvements an important desideratum has not been lost sight of, the wind-pressure being now re-modelled and re-adjusted, whereby increased power and efficiency are secured by means at once simple and easy of management, whilst at the same time the laborious task of filling the pipes with wind is rendered less laborious than it was before. The swell, which some years ago was raised to an unwonted height, marring the general appearance of the organ case, has been lowered no less than six feet, a process which has added greatly to the external beauty of the instrument. This improvement has been accomplished without in the least degree impairing the swell organ either in capacity or tone. The size of the swell box was much too large, owing to a number of worthless and badly arranged pipes which had been crammed into it without the exercise of any due discretion. The superfluous pipes are now discarded, and those only retained which are of an useful character, less space being required for their reception, whereby the height of the swell has been reduced in the manner we have described. Another matter of importance is that the pipes have been re-voiced throughout, and their proper pitch and clearness secured with the nicest accuracy, the brilliancy and distinctness in the tone of the organ being thus greatly enhanced.

An improvement in the arrangement of the "tuba" organ has also been adopted. The pipes formerly stood in a perpendicular position, but now they are placed horizontally, and facing the nave. The unexampled power and splendid tone of these pipes will be heard with better effect in their new situation, for the sound is mellowed and sweetened before it reaches the choir, and the harshness which previously prevailed will now no longer exist. These pipes, by projecting straight out towards the nave,

present a somewhat novel sight in this country, but one that is not unexampled in some Continental organs, and one that is by no means inconsistent with good effect and architectural propriety.

The organ does not now contain so many pipes as it did previously. Although a smaller instrument, numerically speaking, in power and variety of "timbre" it far surpasses in its results anything which could be produced under the former arrangement of the organ. There are now 23 stops in the great organ, 14 in the swell organ, 9 in the choir organ, and 3 in the solo organ, making, with the couplers, a total of 75 stops, and about 5,000 pipes in the aggregate. By the alterations in the organ the number of pipes is now fewer by 3,000, but still the instrument is much superior to what it was before the renovation took place. There were multitudes of pipes which never were nor ever could be played upon, but now every pipe will be "made to speak," and to perform its office when required. Before the improvements were commenced, the organ contained 8,000 pipes, and 80 stops; and the old organ, which was burnt by the calamitous fire in 1829, contained at the time of its destruction 52 stops, 3,254 pipes, 3 rows of keys, 60 notes in compass, and 2 octaves of pedals, the largest pipe being 24 feet in length.

Having thus noticed some of the principal alterations and improvements which have been carried out, we will proceed to give an analysis of the several divisions of the organ:

#### THE GREAT ORGAN, CC to G.

	Feet.		Feet.
1. Double diapason	16	13. Twelfth	3
2. Bourdon	16	14. Fifteenth	2
3. Open diapason, east	8	15. Octave flute	2
4. Open diapason, west	8	16. Full mixture (4 ranks)	
5. Open diapason, No. 3	8	17. Tierce mixture (3 ranks)	
6. Gamba	8	18. Sharp mixture (3 ranks)	
7. Stopped diapason	8	19. Cornet (4 ranks)	
8. Quint	6	20. Glockenspiel (2 ranks)	
9. Octave	4	21. Double trumpet	16
10. Octave	4	22. Posauone	8
11. Gemshorn	4	23. Trumpet	8
12. Harmonic flute	4	24. Clarion	4

#### THE SWELL ORGAN, CC to G.

	Feet.		Feet.
1. Bourdon	16	8. Dulciana mixture (3 ranks)	16
2. Open diapason	8	9. Bassoon	8
3. Dulciana	8	10. Horn	8
4. Stopped diapason	8	11. Trumpet	8
5. Octave	4	12. Oboe	8
6. Fifteenth	2	13. Vox humana	8
7. Full mixture (3 ranks)		14. Clarion	4

#### THE SOLO ORGAN, CC to G.

	Feet.		Feet.
1. Tuba	16	3. Harmonic Flute	4
2. Tuba	8		

#### THE CHOIR ORGAN, CC to G.

	Feet.		Feet.
1. Gedact	16	6. Wald Flute	4
2. Open diapason	8	7. Fifteenth	2
3. Dulciana	8	8. Mixture metal (2 ranks)	
4. Stopped diapason	8	9. Clarionet	8
5. Octave	4		

#### THE PEDAL ORGAN, CCC to F.

	Feet.		Feet.
1. Double open diapason	32	11. Flute bass	8
2. Double open diapason	32	12. Twelfth	6
3. Open diapason	16	13. Fifteenth	4
4. Sub bass	16	14. Mixture (5 ranks)	3½
5. Open diapason	16	15. Sackbut	32
6. Violone	16	16. Trombone	16
7. Bourdon	16	17. Bassoon	16
8. Quint	12	18. Clarion	8
9. Octave	8	19. Octave clarion	4
10. Octave bass	8		



## COUPLERS.

1. Great Pedal.
2. Swell to Pedal.
3. Choir to Pedal.
4. Swell to Choir.

5. Swell to Great.
6. Solo to Swell.
7. Solo to Great.

## COMPOSITION PEDALS.

Two to Pedal Organ.  
Two to Swell Organ.

Four to Great Organ.  
Two Tremulants.

## SUMMARY STOPS.

Great Organ ... ..	24	Pedal ... ..	19
Swell ... ..	14	Couplers ... ..	7
Choir ... ..	9		
Solo ... ..	3		76

The pipes marked thus \* are wood ; all the others are metal.

In addition to being rendered a perfect instrument as regards its musical capabilities, the organ has been considerably improved in its external appearance, having undergone embellishment at the hands of a competent decorative artist, Mr. Blackmore of London, to whom much credit is due for his successful treatment of a most difficult work.

The re-building of the organ has been a gigantic undertaking, and the work has been prosecuted with the utmost vigour by Messrs. Hill and Son, who will ere long finish their labours. Dr. Monk, the organist, has had the superintendence of the improvements, and the anxiety he has experienced for months past is now rewarded by the consciousness that he has the management of an organ of unrivalled gravity, power, and beauty and brilliancy of tone, broad and harmonious both in plan and detail—an instrument in short which the dean and chapter may be proud of possessing, the organist have pleasure in playing, and the congregation who assemble within the sacred walls of the Minster for divine worship have delight in listening to.

The interest that prevailed in York and the vicinity to witness the first performance on the instrument was so general that the Dean and Chapter found it expedient for the prevention of crowding at the service to restrict the admission to the choir, the aisles, and the transepts, to persons who might previously apply for gratuitous tickets, which were issued to the number of 2,400. Finding, however, that this large amount was quite insufficient to satisfy the demand, the authorities at last determined to throw open the western door and admit the public indiscriminately into the nave, by which arrangement 1,600 persons further had entrance to the minster, who could hear the musical effect, if not the service and the sermon. The minster was thus thronged with a vast auditory of 4,000, in addition to a great number engaged in the performance, a mass of people such as never before has been assembled for the purpose of divine worship within its ancient walls ; and the imposing appearance of this multitudinous congregation, with all the associations of the place and the occasion, formed one of the grandest spectacles that can be conceived, and one that cannot pass from the memory of those who witnessed it.

The solemnity of the scene was completed by the procession of the clergy and choristers to their appointed places, which was accompanied by an organ voluntary that was so contrived as gradually to display the great variety and extent of the resources of the superb instrument. The organ is still incomplete, and was not in a condition for its powers to be tried until the night before this important public occasion ; but notwithstanding this serious disadvantage to a player, Dr. Monk so evinced his command of the vast powers of the instrument as to delight all hearers at once with his design and his performances. He began with a pianissimo, employing only some of the softest stops, the delicacy of which seemed as much to stimulate as to satisfy expectation. By degrees he added more and more combinations, until finally the extreme power of the entire organ sent its magnificent sounds in pealing volume through the grand building, which is better fitted than perhaps any other in England, by its immense proportions, and by their architectural disposition, to give due effect to such a body of tone as the new instrument produces.

The choir, including a great number of auxiliaries from

Leeds, consisted of eighty voices, and their singing of the responses of Tallis, and the chants of the Psalms (which last were composed by Dr. Monk for the occasion) were so powerful and emphatic as to give an effect to this portion of the service which it has rarely if ever produced on any previous occasion in the whole history of ecclesiastical music. This opinion is ventured under the full consciousness of the annual performance of the service alternately at Gloucester, Hereford, and Worcester, but under the sense, likewise, of the different circumstances which prevail on these occasions, from those which conducted to the admirable effect we now record, the chief of which is, that the entire choir had been expressly trained in the music they had to sing, and in the manner in which the words were to be divided and accentuated. The *Te Deum* and *Jubilate* in A, of Croft, perhaps the very best of church composers, and the fine and appropriate anthem, "God is gone up with a merry noise," of the same distinguished author, received ample justice in the performance, and proved, so as to satisfy every sceptic, the especial fitness of this class of music, when the music is fine of its class, for execution in such an edifice and on such an occasion as the present. A composition of another era, the wonderfully beautiful quartet, and with chorus, "Holy, holy, holy," in *Elijah*, showed that the great ecclesiastical writers of former generations, no more than the prophet, carried their mantle with them, but that the grand spirit which they embodied was still active in our own time ; and that Mendelssohn, while animated with all the majesty of thought and breadth of expression that characterise the old masters, could even enhance the dignity of these qualities by the just addition to the technical means employed by those musicians of the extended resources the modern development of the art affords. This piece, too, a novelty in cathedral service, was a fine performance, as were the "Kyrie" and "Credo," in F, of Travers, which followed, and we have plentiful ground, in the evidence of this morning's performance, for stating Dr. Monk to be a singularly successful choir-master, and a most effective accompanist. We have now to speak of him as a solo-organist, and in this capacity we can better judge him from his playing of a pedal fugue of Mendelssohn (one of the three dedicated to Attwood coeval with the composition of the "Hymn of Praise"), than we could from his improvisation at the opening of the service, or his prelude to the anthem. His performance invited cordial commendation, and this we say wholly without regard to the unfinished state of the instrument, or to his having had no time to habituate himself to its mechanical peculiarities, since these are considerations a public has no right to entertain.

During the organ solo, the Bishop of Oxford proceeded to the pulpit ; and at its conclusion he delivered a noble sermon, in which he argued the Christian duty of singing Heaven's praises, with the eloquent force for which he is justly celebrated. On the dispersion of the congregation, a collection was made for defraying some of the cost of the organ, and it amounted to £204 0s. 7d.

The evening service had scarcely less interest than that of the morning. It was attended by almost as numerous an assembly—little less than 4,000 persons being again gathered together within the hallowed temple, which is an honour to Christendom and the pride of England. The performance of the responses and the chant was as much to be praised as in the previous service. The "Magnificat," and the "Nunc dimittis" in F, of Mr. E. J. Hopkins, formed a marked contrast to the music chosen for the morning. These pieces are entirely in the modern style, and they are most effective specimens of its applicability to church purposes ; but the expression with which they render the sacred words differs as greatly from that of the old writers as does earthly passion from purely religious abstraction. They were admirably executed, and so too were the choruses, "Lift up your heads," and "Hallelujah," from *Messiah*, which were chosen as anthems with the same excellent pertinency to the occasion that characterised all the selections of the day.

The result of this inaugural performance is an universal conviction of Dr. Monk's complete success—first, in his plan for the organ—second, in his capacity of organist—and third, in his

arduous and responsible duties as choir-master; and every one in York seems confident that when the flushing excitement shall have subsided of this severe ordeal, when the organ and its player shall each have become familiar with the other, and when the choristers, no longer relying on extraneous support, shall have learned to depend upon themselves and their teacher, the choral service in York Minster will far exceed in excellence, and in its impression on those who witness it, anything that has been heard in the same locality. We have given great space to this account, in the belief that the subject of cathedral music is one of which the importance is not confined to music, but seriously affects cathedrals; and we earnestly wish that the good effect of the imposing solemnity at York may incite the authorities over other ecclesiastical establishments to give speedy and sincere consideration to the reform of the musical arrangements under their control.

#### TO CORRESPONDENTS.

ANT-EATER—*next week.* MISS E. HUGHES, *ditto.*  
 EMILY *should inquire of the Editor of the Court Circular.*  
 ENGLAND AND AMERICA—THE WINDSOR MADRIGAL UNION—  
 GLUCK AND THE ANCIENTS, *must wait.*

### THE MUSICAL WORLD.

LONDON, SATURDAY, NOVEMBER 19TH, 1859.

AFTER all, then, *we are* to have M. Jullien and his concerts this winter.

"Upon what authority," we shall be asked, "is the above statement hazarded?"

"Hazarded" is not the word. The statement is made, put forth—whichever you please; only understand that it is well founded. Nevertheless, if authority is demanded, here we have it:—

THEATRE ROYAL,  
  
 DRURY LANE.

A SERIES OF  
 PROMENADE  
 CONCERTS,  
 M. JULLIEN,  
 WILL COMMENCE ON  
 SATURDAY, 26TH NOV.

That is not all; but we have quoted enough. "Theatre Royal Drury Lane—A series of PROMENADE CONCERTS—M. JULLIEN"—must surely mean that M. Jullien is about to resume his ancient avocation of Public Amuser, and that Drury Lane the Spacious, instead of Lyceum the Limited, will be, this time, the arena of his exploits.

"But where is this placard exhibited?"

In front of every music-shop; on the face of every wall which bill-stickers are in the habit of *defacing* (or *refacing*). No eye can fail to see it; no passenger can miss it, pass he ever so hurriedly, on foot or horse-back, within eye-shot of wall or music-shop. Decidedly, after all that has been said

to the contrary, *we are* to have M. Jullien and his concerts in these fogs. *Tant mieux!* All London will rejoice at the news. Now is the time to revive (with augmented splendour and effect) the famous *Chinese Quadrille*, which, in 1810, created almost as much excitement of an evening, in Drury Lane Theatre, as the news of the Opium-fights of a morning, in the columns of *The Times*. Now is the time—now precisely, absolutely the time—but stop—we have surely skipped something. A very important something, too, but almost impossible to decipher in front of a music-shop, and quite invisible on a high dead wall. Where are our spectacles? Let us see again:—"Theatre Royal"—yes—"Drury," &c.—yes—"Promenade Concerts"—yes—"M. Jullien"—yes—no, not M. Jullien yet—"Promenade Concerts, as introduced into this country by M. Jullien!"—yes—"as introduced into this country;"—we had skipped that. Let us make the *amende honorable* to Mr. Francis, the diligent printer, and his candid employers, by reproducing the placard *tel quel*. Here it is:—

THEATRE ROYAL,  
  
 DRURY LANE.

A SERIES OF  
 PROMENADE  
 CONCERTS,  
AS INTRODUCED INTO THIS COUNTRY BY  
 M. JULLIEN,  
 WILL COMMENCE ON  
 SATURDAY, 26th Nov.

BOXES, AMPHITHEATRE, & PROMENADE,  
 ONE SHILLING.

Dress Circle, 2s. 6d. Private Boxes, 10s. 6d. & 21s.

R. S. Francis, Printer, Catherine-street, Strand.

And now that we have rectified our error (by insinuating that we were under the influence of an hallucination), and placed the new undertaker of Promenade Concerts in a clear light before our multitudinous readers, we may venture to suggest that the style of announcement



embodied in the above placard is open to protest. Nineteen persons out of twenty, glancing at it hastily (as we ourselves did at first) will perforce adopt the conclusion that M. Jullien is actually coming to give concerts in Drury Lane Theatre this month. What, then, is here involved but the act of trading in the name and on the reputation of M. Jullien, without M. Jullien's consent or knowledge, and without any profit or honour whatever accruing to M. Jullien by the transaction. Is such a line of proceeding a straight line, or a crooked line? Is it a line that can be defended—like the line the defensibility of which had something to do with the cigars at Villafranca? We think not; but are liable (and open) to conviction.

On Monday the 28th inst., if announcements prove correct, Madame Celeste will re-open the Lyceum Theatre at reduced prices, that is to say, she will charge one shilling for admission to the pit, and sixpence will obtain a seat in the gallery.

An appeal will thus be made to the less opulent inhabitants of the central part of our metropolis similar to that which has already been made to the western suburb by Mr. Chatterton. The densely populated region in the vicinity of Covent Garden, and the suburb on the other side of the water, offer a promising material for the manufacture of future audiences, and if the theatre is conducted with ability—which we have no reason to doubt, when the management is in the hands of Madame Celeste—there seems a fair chance of success.

*Fiat experimentum in corpore vili.* The St. James's Theatre, till within the last few weeks, has been a "vile corpus" with a vengeance, considered from a commercial point of view, and it has become the subject of a successful experiment, which has brought it to a healthy condition, and is replete with instruction for others. The Lyceum has not been in a plight so thoroughly hopeless as the desolate house of the West, but it has been unfortunate enough to justify the employment of any strong remedy that circumstances may offer. If the remedy, in this instance, should prove efficacious, we shall have an important addition to the list of permanent metropolitan theatres. A house that is always opening and shutting, as new speculators rise up and break down, produces no sensible effect on theatrical statistics, and hence for a considerable time we have regarded the St. James's and the Lyceum almost as non-existent, save when let for operatic or foreign performances. But now all is changed with respect to the former; and with respect to the latter we may anticipate a change likewise.

There will thus be a great accession of cheap amusement to the humbler classes; but the alteration in the character of patronage of which the lowered price is the sign, may awaken melancholy reflections from an artistic point of view. Whatever may be the increase of intelligence among the masses, it certainly does not make them fastidious as to the article of histrionic talent, and those theatres which depend on a multitude whose opulence is below the level of a West-end pit, are by no means first-rate hot-beds for the cultivation of actors. One spirited manager is great in his *mise-en-scène*, another disciplines his company to harmonious co-operations, a third is unwearied in the engagement of Western "Stars"; but, however we may search the suburbs, we rarely find indications of a talent that would prove available, say at the Haymarket or the Olympic. With all the excellence

of Mr. Phelps's management, he has trained few actors that can thrive elsewhere than under his immediate inspection. The Standard simply imports its talent; its exports are as nothing. We are afraid, therefore, that the reduction of prices will be accompanied by a growing contentment with mediocrity. Treasuries will be filled, but success will not represent the degree of artistic perfection which the more intellectual portion of the public would demand, if theatres became a necessity with the higher classes. Of human progress generally, we may affirm that its triumphs will always be accompanied by some form of art, that will operate as a check on too lofty aspirations. The cultivation of the masses brings with it a certain transition state in which art lowers itself to meet the exigencies of a dawning intelligence, and something analogous to this will be found in the case of cheap theatres. In some future time the audience of the suburbs may be just as fastidious as the persons who, in the old days of the patent houses, paid their 3s. 6d. at the pit entrance, but we are not at that point yet; and the old refined aristocrats having retired from the field, theatrical entertainments are patronised by an amusement-seeking rather than an art-judging multitude.

What will the managers do, who at present maintain the system of what we may call "high prices"?—though even these would have been deemed low thirty years ago. Will they be able to resist the downward tendency? Will they be enabled to supply an entertainment so decidedly superior to that offered by their cheap competitors, that the public will cheerfully pay twice as much to enjoy it? Of course there are a chosen few who prefer high prices for the mere sake of exclusiveness, and consider that separation from the *pro-funum vulgus* is a fair equivalent for their cash. But for this class, Mr. Chatterton, of the St. James's, makes provision, by keeping up the tariff of his stalls and private boxes, and probably Mad. Celeste will follow his example. Exclusiveness is thus afforded to the genteel minority, amid the general lowering of prices, and thus a division into plebeian and patrician houses is rendered impossible. Now, under these circumstances, how will it be possible to keep up the high prices of pits, galleries, and upper boxes?

MR. HENRY HOLMES, the violinist, is about to commence an artistic tour on the Continent. He will first visit Copenhagen, thence proceed to Leipsic, and terminate the winter season in Paris.

BOLOGNA.—Letters from Bologna speak in the highest terms of Madame Vera-Lorini, in the *Favorita*—with Signor G. Bettini as tenor, and Signor Zacchi as barytone. The *Arpa* and *Monitore di Bologna* say, that since Malibran they do not remember such an actress and such a singer. Madame Vera-Lorini is engaged for a year at the San Carlos, Naples, to commence at Easter.

MADRID.—Letters from Madrid state that the cabal is over. Grisi is to appear this week in the *Huguenots*. The *furor* created by Mario in the *Trovatore* and *Barbiere* is quite unprecedented. Mdle. Tribelli, the *contralto* (pupil of M. Wartel), admired for her beauty, as well as for her voice and method, has been very successful in Azucena, and Mdle. Sarolta applauded in Leonora.

WEIMAR.—The great success obtained in this Wagner-bitten court-town by Meyerbeer's *Prophète*, has thrown the *Zukunft* party into absolute dismay. Dr. Liszt is abashed, Cornelius *auf* in convulsions. Let us hope this may prove the commencement of a new era and a better. Even an opera by M. Flotow has been accepted (without grimace) by the Weimarians.

## ITALIAN OPERA, DRURY LANE.

M. FLOTOW's opera, *Martha*, produced for the first time at Drury Lane, in its Italian garb, on Friday night week, was, as we stated in our last, a decided success. Mdle. Titiens, as the Lady Henrietta, displayed a fund of humour and *esprit*, which we had previously no opportunity of discovering in the lady; while to the serious scenes, as may be imagined, she imparted greater intensity and a finer discrimination than any of her predecessors. The music, which is high, is admirably fitted to Mdle. Titiens, who sang throughout with great effect, although not in her best voice. "The last rose of summer," of course, constituted the special point of the performance, and this was given with exquisite taste and feeling.

We are inclined to think that Lionel is one of Signor Giuglini's very finest performances. The lover of *Martha* is a woe-begone dreamer, full of sentiment and passion, and somewhat lackadaisical, it must be owned. The music of the tenor is almost a wail throughout; and as no one since Rubini could sigh away love in notes like Signor Giuglini, the hero of the opera and the vocalist are right well met. Really anything more beautiful and finished than the Italian artist's singing of the music of Lionel cannot well be conceived. His execution of the air, "M'appari, tutt' amor," for expression and tenderness, might bear comparison even with that of Mario.

Signor Violetti made a bluff and bludgeon-like Plunket, and sang the music capably. The beer song, vigorously apprehended and sustained, was encoored with loud applause. It is a pity this excellent artist cannot learn a little refinement. His voice has a certain vulgarity in its tone; while his air, deportment and gestures are the very opposite of elegant. Nevertheless, he is a most desirable addition to any *troupe*, and in his immediate line, is not easily excelled. Mad. Borchardt, if she could manage to pronounce her words, so that one could catch a syllable now and then, and get rid of a most reprehensible method of taking breath, which resembles the action of a pump-sucker, might resolve herself into a creditable contralto. Her voice is of good quality and compass, and sufficiently flexible. The faults just named, however, counterbalance all her merits. We cannot speak of the lady's Nancy in terms of high praise. Signor Castelli was highly amusing as the antiquated beau Sir Tristan, without being in the least degree exaggerating, and sang the little music he had to sing with the best possible effect.

On Saturday *Martha* was repeated, and on both nights the theatre was crowded in every part.

On Monday the *Huguenots* was announced, but was postponed in consequence of the illness of Mdle. Titiens, and the *Travatore* substituted, Mdle. Vaneri most valiantly undertaking the part of Leonora at a very short notice. Of this performance, under the circumstances, we are not bound to speak in critical terms. That the lady, however, displayed no small amount of histrionic and vocal talent we may at once assert.

*Norma* had been announced for Tuesday, but the continued indisposition of Mdle. Titiens, and the continued inspissated and fuliginous state of the atmosphere, compelled Mr. E. T. Smith to postpone the performance. The Italian *troupe* left London, for the provinces, on Wednesday, and returned last night, when *Lucrezia Borgia* was given in place of the *Huguenots*, again announced, Mdle. Titiens not having sufficiently recovered from her illness to put in an appearance. As a matter of course, hundreds were disappointed.

## CHARLES AUCHESTER.

SIR,—In answer to your correspondent, "Inquirer," of last week, respecting the author of the musical novel of "Charles Auchester," I have always heard it ascribed to Miss Sheppard, the daughter of the late Rev. John Sheppard of Blackheath.

I am, Sir, your's obediently,

Greenwich, Nov. 14.

H. K. M.

A REAL MONSTER CONCERT.—Some foreigners are about to visit London to organise a monster concert in May next, for which they contemplate bringing over 4,000 performers.

## CONCERTS.

ST. MARTIN'S HALL.—Mr. John Hullah commenced his winter concert season, on Thursday evening, with Handel's *Alexander's Feast* and Professor Bennett's "Pastoral" *The May Queen*, and gave a very excellent performance of both these masterpieces. The orchestra, as on former occasions, is numerous and efficient; while the choir, if not of greater numerical strength than of late years, evidences more evenness and steadiness in its singing. Although there were no encores in Handel's piece, the applause was frequent and loud, and some of the choruses, to wit, "The list'ning crowd," "Behold Darius," "The many rend the skies," and "The princes applaud," were eminently worthy of the plaudits bestowed on them. The soloists were Miss Fanny Rowland, Miss Martin, Mr. Wilbye Cooper, and Mr. Weiss, all of whom sang their best. In Professor Bennett's *cantata*, encores were elicited in the chorus with solo "With a carol in the tree," and in the bass air, "Tis jolly to hunt in the bright moonlight," which was admirably sung by Mr. Weiss. The hall was filled, and the whole performance thoroughly enjoyed.

MONDAY POPULAR CONCERTS.—The second season has commenced, just as the first ended, with the utmost *éclat*. The fog on Monday night was fearfully dense and humid, but neither humid nor dense enough to appal the lovers of good music—as was seen in the crowd that already filled St. James's Hall before the performances began. An audience better able to appreciate, or better disposed to enjoy, was never assembled in a concert room. The programme (a Beethoven programme) need not be cited in full, having been inserted more than once in our advertising columns. The quartets were in B flat (No. 6, Op. 18), and in E minor (No. 2, Op. 59—"Rasoumowsky"), both masterpieces—racy and vigorous examples, the one of the early the other of the middle period of the great musician's productive life. The B flat (a comic quartet), in some respects not without glimpses, here and there, of the grand symphony in the same key which came later out of the teeming brain of the Colossus of instrumental harmony) was led by M. Sinton, who surpassed himself; while the more fiery, restless, and imaginative "Rasoumowsky" was entrusted to the charge of M. Wieniawski. In each quartet the second violin, tenor, and violoncello were held by Herr Ries, M. Schreurs, and Signor Piatti. The B flat appeared to have been the most carefully rehearsed; at any rate, it "went" with more smoothness and precision than its companion.

The pianoforte solo-piece was the sonata in A (No. 2, Op. 3, dedicated to Haydn), played in a very remarkable manner by M. Charles Hallé, who shone to no less advantage in the Violin Sonata in G (No. 3, Op. 30), with M. Wieniawski, a very fine and spirited performance on either hand, which brought the concert to an end and still found the entire audience in their places. So that the calculation of the directors in the slight modification they have made in the *form* (not the spirit) of their programmes seems to have been a wise one.

The vocal music was first-rate. Madame Sherrington, in Mozart's brilliant "Non temer" (the violin *obbligato* being admirably played by M. Sinton), and in the lovely romance, from Mr. Macfarren's *Don Quixote*, "Ah, why do we love?" (the almost unanimous encore to which she discreetly resisted) shone to equal advantage. On the other hand, Herr Reichardt, the Hungarian (not "German") tenor, selected two of those songs, with the very spirit of which he is imbued, and of which no one before the public knows better how to impart to his hearers the proper sentiment. One of these was the 6th and last of Mendelssohn's, Op. 99 ("Es weiss und rüth es doch keiner"); the other Schubert's familiar *Ständchen* (or "Serenade"). Both were given by Herr Reichardt with faultless taste, and both were received with the utmost possible favour. Rossini's delightful "Mira la bianca luna," and one of the best pieces from Spohr's *Jessonda* ("Fairest maiden"), were the duets, and were the means of winning more applause for Mad. Sherrington and Herr Reichardt, who sang them in a highly finished manner.

At the second concert, on Monday, although the programme is entirely new, the instrumental pieces will again be exclusively selected from the works of Beethoven.

## DRAMATIC.

ST. JAMES'S THEATRE.—At this most thriving place of theatrical entertainment, a new fairy burlesque has been produced, under the delusive title of *The Swan and Edgar*, with undoubted success. The authors, Messrs. Charles Kenney and Sutherland Edwards, have founded their piece partly on an old German legend, and partly on the libretto of Auber's *Lac de Fées*. No great attention seems to have been expended on rendering the dialogue elegant or refined. Fun, movement, and startling effects have been the special aim of the authors, and these are abundantly evidenced throughout the burlesque. Upon Miss Clara St. Casse, who sustains the fortunes of the hero, and Miss Lydia Thompson those of the heroine, the whole weight of the performance depends. The first-named young lady—whose lustre, by the way, we are sorry to find has been suffered, by certain critics, to become obnubilated in the radiance of Miss Lydia Thompson—is one of the most admirable burlesque actors of the day, and, for aught we know, would make one of the most accomplished *comédiennes*. She acts the part of the youthful lover to perfection, and sings with taste and feeling, if not with skill; while Miss Lydia Thompson entrances all eyes and enraptures all hearts by her points, bounds, pirouettes, and general feats of agility in a variety of *pas*. *The Swan and Edgar*, however, requires compression, and too much, we opine, has been sacrificed to the steps of the *fair danseuse*, whose great popularity doubtless has had its weight with the authors. The scenery and dresses are beautiful; and altogether a prosperous career may be augured for *The Swan and Edgar*.

## A CALL FOR JULLIEN.\*

DEAR World, how sad we are to learn,  
Great Jullien's gone, ne'er to return:  
No more he'll make our hearts to burn

Our breasts within;  
Or 'gainst our ribs to kick and spurn,  
And round to spin.

Would that some bells (like Whittington),  
Had sounded Jullien's ears upon,  
As off he started from London:—

"Turn again, Jullien,  
Nor go to that cold French dungeon,  
Popped to be surely in!"

But, bells seem born now with a crack,  
(Witness Big Ben, twice gone to rack),  
And have not sense to call folks back

To fortune's hand,  
Thrust out to give them grip and smack.  
Oh! Jullien's band!

'Twas fine to see proud Thebes mount high,  
In grandeur, pointing to the sky,  
When Amphion, the bricks espy,

And hear his harp!  
Did not our "bricks" as quickly fly,  
Responsive to your melody,  
Up, flat and sharp?

Yet, truth to own, sometimes your chords  
Have bound our "bricks" tight to the boards;  
And Koenig's strains, now made the Lord's

Above in glory,  
Enchanted as above all words  
In Eastern story!

Return, O Jullien, we say!  
Your artists summon—why delay?  
And build a hall, wherein to play,

Most monstrous large:  
We'll come in shoals to make it pay,  
Nor grudge your charge.

Dear World, you know the truth we speak;  
So, send your number off this week,  
And tell him we come, mild and meek,

To urge him home:  
O! let the postman for him seek—  
Come! Jullien, come!

DISCONSOLATE.

\* Suggested by a paragraph announcing the melancholy fact described in Stanza I.

## MUSIC AND THEATRES IN PARIS.

(From our own Correspondent.)

OF the many festivals in honour of Schiller that took place on the same day in such diverse quarters of Europe—of the globe I may say, I think we may certainly count the one held here on Thursday (the 10th), the hundredth anniversary of that first and greatest of German poets, as one of the grandest and most imposing. Beside the fertile borders of the Mississippi where large German colonies have established themselves, in the colder Scandinavian States, as at Brussels, London, and here, wherever there are German residents the festival has been celebrated. Even in the smallest village between the Baltic and the Alps there has been some dramatic representation to commemorate the day. This preferential homage to Schiller above Goethe explains itself quite naturally; not only is Schiller the popular poet of Germany, the bard of liberty, but he completed the work commenced thirty years before by Lessing, and gave to the German language that purity and simplicity of style that renders it accessible and intelligible to all.

Well, here, — a dramatic representation being impossible, there being no German company, the committee replaced it by a festival given at the *Cirque de l'Impératrice*. The programme included a prologue spoken by Mlle. Bruning (a great deal too long); the third act of *Don Carlos*, declaimed by Boquimil Dawison, the greatest tragedian of the day; the fine partition of Mendelssohn, for orchestra and male voices, to the words of the *Fest-gesang* (*Chant de fête*) of Schiller; the *finale* of the Ninth Symphony, with chorus by Beethoven, to the words of the *Hymne à la joie*—of the great poet; a grand cantata and march composed for this occasion by Meyerbeer, the first living master of the German school; and the overture to *Oberon*, of Weber. Besides Mesdames Bockholtz Falconi, Marie Cruvelli, MM. Morini and Schlosser, for the solo-singers, there were several choral societies, and an excellent orchestra of rather more than 500 performers, under the direction of M. Padeloup.

The ceremony commenced by the March of Meyerbeer. Grand and solemn were the sounds that arose first from the violin and violoncellos; the brass instruments then joined in with telling notes, and then the graceful and flowing tones of the harps wedding themselves to the melody of the violin and violoncellos. The air, always wonderfully treated, reappearing once more, the whole swelled into a magnificent *crescendo*, which brought down a perfect storm of applause and forced the performers to go through it once more.

The same enthusiastic reception was accorded to the fine cantata and chorus of the great master. Mesdms. Cruvelli, Falconi, MM. Morini and Schlosser sang it to perfection, from the first air to the ascending modulations which melt away in the tremolo of the last bars.

But it required all the talent of these artists to give an equally good ending to the *finale* with the *symphonie avec chœurs*. It is, so to speak, an almost vocal impossibility, for the colossal symphonist of Germany has rarely consented to lend his genius to the exigencies of the human voice, and expected to draw from them the effect of sounds with the same facility that he did from instruments.

Nevertheless the chorus was excellently performed, as also that of Mendelssohn and of Weber. The *Cirque de l'Impératrice* was handsomely decorated and full, the receipts rose to nearly 20,000 francs, from which, it is true, must be subtracted about 14,000 for expenses.

It is said that, at Berlin, the Prince Regent gives his thorough co-operation to the project of erecting a statue to Schiller; and has afforded a solid proof of it in the donation of 10,000 thalers. He is desirous that the same programme should be observed for laying the first stone as in the case of the monument to Frederick the Great.

There is little news to tell of music or the drama here during the last week. At the Italian Opera, Madame Borghi-Mamo has made her re-appearance in the *Barbiere*. Although the music is rather high for her voice, Madame Borghi-Mamo sang it with ease and brilliancy. In the Neapolitan song of the Santa Lucia, which she introduces in the "Singing Lesson," she



was very good; indeed, it was far superior to the "Una voce." In her duet with Figaro she was encored. Gardoni sang his "Ecco ridente" with much feeling.

At the Grand-Opéra they are busy organising the *fête* that is to be held there on the 10th of next month for the benefit of the fund for poor artists. It will open with a grand *divertissement* by MM. Mazilier and Petipa, the music arranged by Strauss from the airs of Auber and Adolphe Adam. After this there will be a *tombola* (lottery). Already more than fifty prizes have been presented, at the head of which I should mention a beautiful gold cup, given by the Emperor, and incrustated with precious stones.

At the Théâtre-Lyrique the *Orphée* of Gluck will be given soon.

The *Due Job* of the Théâtre-Français is as successful as ever. The way in which Got performs the part the *Due Job* is really remarkable; the most perfect creation of a part I have ever seen.

The rage for private theatricals has again broken out in the royal circle at Compiègne, where a little comedy of M. Octave Feuillet is about to be performed. Several notabilities of the court are going to fill the principal parts; there is even an *on dit* that the Empress herself will take a part in it, but this seems the sheer offspring of Parisian gossip-mongers, as the same thing was said last year, and the event not coming to pass it was set down to a stern interdiction on the part of the Emperor to any such fanciful vagary on the part of his august consort.

**A NEW FLUTE.**—There is no end to the mechanical improvements which mark our generation; and, of course, musical instruments come in for their share. Among the most interesting which we have had lately to notice is one for which we are indebted to Mr. R. S. Pratten, the eminent flautist, who has succeeded not only in obtaining a wonderful musical mastery over his instrument, but has speculated with great success upon the principles of its construction. This gentleman has announced a "perfect flute," and from his own marvellous effects wrought by it, as well as from our own perception of its obvious merits, we cannot but think that it deserves its name. The chief modifications which he has introduced may be briefly specified. The holes are all of the same size, are all much larger than in the common flute, and are all covered with keys, thus producing the following advantages: first, a great *augmentation* of tone, second, a perfect *equality* of tone throughout the whole range of the instrument; third, the greatest possible repose to the player, by the avoidance of all unnatural and irregular extensions of the fingers; and last, a complete command of passages, especially for the top octave, which from the infinite difficulties of manipulation, and the equally infinite diversity of blowing required, have been, up to this time, considered almost insurmountable. We congratulate Mr. Pratten on an achievement which will be regarded with interest by the whole musical world.—*Sunday Times*.

#### PROVINCIAL.

EDINBURGH, 8th Nov.—(From our own Correspondent).—The Titiens-Giuglini troupe paid us a visit last week, and performed for four nights in the Queen's Opera House. The success was immense, every seat being taken, and the reception of the principal *artistes* most enthusiastic. Mdlle. Titiens fully realised the expectations formed regarding her, and Signor Giuglini charmed all by his delicious voice. Mdlle. Vaneri gave great satisfaction in the two parts which she sustained, and her success was the more genuine as she was quite unknown here. Signor Violetti was very efficient in a diversity of characters. The getting up of the operas was of the most slovenly description. These touring parties are highly detrimental to the cause of art. On this occasion there was the usual "powerful" chorus of twelve or so, and the usual "numerous and complete orchestra," and this, in a company professing to give the *Huguenots*, &c. Owing to the illness of Mad. Borchardt, we had *Lucrezia Borgia* without Orsini! and *Il Trovatore* without Azucena!! &c., &c.

POPULAR CONCERTS.—On Saturday evening Mr. William

Howard gave the first of a series of popular concerts intended to be continued weekly throughout the season. The programme comprised orchestral, choral, and solo performances; one feature was a selection from Meyerbeer's *Le Pardon de Floërmel*, arranged for orchestra and chorus. Mrs. William Howard, the vocalist, was encored in Haydn's "Mermaid's Song," "Home, sweet home," and "Come ye by Atholl?" Mrs. James Cotton (*née* Chipp) was the pianist, and played a solo by Moscheles, besides joining Mr. Howard in a duet for pianoforte and violin, by Osborne and De Beriot. M. Allard was encored in a violoncello solo, as was also Mr. Howard in a violin solo on Scotch airs. The chorus were encored in "All among the barley."

IBID, NOVEMBER 15TH.—Miss Augusta Thomson made her first appearance in her native country at a concert in the Music Hall here last Wednesday evening. In spite of a national interest in her *début*, the hall was not full, a result owing to the high prices of admission. Miss Thomson was received with great enthusiasm, and the audience *encored*, or endeavoured to *encore*, every song she sung. The local newspapers, too, have, with one noteworthy exception, united in bestowing high encomiums on her performances; but in the face of this it cannot be denied that there was a considerable feeling of disappointment. Miss Thomson undoubtedly has attained to a high degree of vocal proficiency, and shows the results of careful training; but her voice is deficient both in power and sweetness. Moreover, her tendency to sing *sharp* is frequently evidenced. The other vocalists were Miss Lascelles, who produced a marked effect, Mr. Tennant, and Mr. Allan Irving. The latter gentleman has a good voice, but does not make the most of it, while his articulation is indistinct, a point to which few singers pay enough attention. Herr Pauer in two solos on the pianoforte created a favourable impression. A concert was given on the following night by Mad. Rudersdorff and party, with the addition of Herr Hausmann, who is wintering here. The programme presented no feature of interest except a short selection from *Dinorah*. Mad. Rudersdorff's rendering of "Ombre leggiere" was clever and graceful. Mr. Thomas gave much gratification in a new song by Herr Randegger. The system now pursued by tourists in performing the same pieces everywhere they go is not to be admired.

The second of Mr. William Howard's Saturday evening concerts was well attended. The chief performances of the orchestra were the overture to *Masaniello*, and a selection from *Rigoletto*, in which Mr. Tyler's clarinet playing was much admired. Of Miss Fleming the vocalist, I shall take another opportunity of speaking. The solo instrumentalists were Signora Fabroni, harp, and Mrs. A. Wilkinson (formerly Rosina Collins), violin. The latter produced a *furor*.

SALTERHEBBLE.—A concert was lately given here in All Saints' Schoolroom, by Mr. J. E. Turner, organist of All Saints' Church. Mrs. Sunderland was the principal vocalist, and a party of glee-singers, consisting of Miss Tankard, Messrs. Sunderland, Sladden, and Carter. They sang a number of glees in admirable style. Mrs. Sunderland was in good voice and was encored in many of her songs. Mr. Frohisher, assisted by Mr. Turner, accompanied the vocal music.

BRIGHTON.—(From a Correspondent).—Mr. Edouard de Paris's concert took place in the Pavilion, on Monday, before a full and fashionable audience. The vocalists were Mad. Catherine Hayes, Mad. Lemmens Sherrington, Mr. Sims Reeves, Signor Burdini, and M. Fontanier. Mad. Sherrington sang "Ombre légère," from *Dinorah*, and was obliged to repeat it. Mr. Sims Reeves was heard to great advantage in a new setting of "Excelsior." M. E. de Paris confined himself to two solos—Thalberg's "Mi manca la voce" and Prudent's "Miserere"—and a duet for two pianofortes, in which he had the able assistance of Herr Kuhe.—Herr Derffel's pianoforte recital (the first of a second series) came off on Tuesday. Herr Kuhe's concert with the Titiens' party comes off next Monday.

MANCHESTER.—On Saturday evening, Mr. R. Andrews gave a concert in the Mechanics' Institution, David-street. The entertainment was entitled "A Musical Evening with the Poets of England and America," and consisted of a selection of songs and ballads of both nations, most of them set to music by Mr. Andrews himself. Concerted pieces, with the piano, harmonium, and pedallier, were also played with very pleasing effect; a fantasia, in which Swiss airs were introduced, being especially successful. The "Rifle Corps March" was performed for the first time. An ingenious adaptation of the bugle calls gives a martial sprightliness to the composition. Mr. Andrews was ably assisted, instrumentally and vocally, by the members of his own family and by Miss E. Thorley, and the frequent encores testified the approbation of the audience.

## MUSIC OF THE FUTURE.

(From the *Niederrheinische Musik-Zeitung*.)

(Concluded from page 717.)

THAT the phrase "Music of the Future" contains something characteristic, cannot be denied, for, however many tendencies in art we may have had, it has always been usual first to produce the actual thing, the work of art, and thus to remain surely in the Present, leaving the Future to bring about its own development: thus, Gluck did not write the preface to *Alceste* until that opera had been completed, performed, and favourably received, the Future being thus changed into the Present—thus, Mozart expressed his views with regard to the *Entführung*, when it was ready; thus Schiller wrote dramas, and then directed his country on the road of culture by means of art. Wagner and, still more, his disciples have managed matters differently; first *Tannhäuser*, and *Lohengrin*, which are, after all, not the true Future, then the theoretical writings, first of Wagner, and afterwards of all the other accoucheurs of the Future, and, lastly, drop by drop, the real works of the Future. This is certainly something new, at least; something that was never done before, and, therefore, worthy of being perpetuated by a word. In short, let us consider the word as we will, it is a right and just name.

But "Music of the Future"—there is the rub, says Dr. Brendel, who regrets "having to observe that herein (unless it be not at once progress) there is no sense or meaning. Richard Wagner has spoken of an Art-work of the Future, that is of one in which the various different arts sacrifice their independence for the benefit of the whole, and which, therefore, excludes music as an independent art. In this sense to speak of the 'Music of the Future' (*Zukunfts-Musik*) 'is, therefore, a *contradictio in adjecto*, just as if we were to say, wooden iron, or a square round.' Very acute, and, for us young snobs, very terrible! But, at the nick of time, a certain book falls into our hands: *The Music of the Present and the Concrete Art (Gesamtkunst)* of the Future, by a certain Franz Brendel. This cannot be the same Franz Brendel, for at page 166 (and elsewhere) we read: "For music we must maintain a sphere separated from the concrete work of art, although subordinate. Without this, music would vanish, incapable of preserving its peculiarity." Here again, then, there is consolation. Even in the Future there will be independent musicians (*Sondermusiker*), and such as are desirous of the position assigned to music above, will be very properly called Musicians of the Future, without, on that account, being wooden iron or round squares. For, if all these prophecies of the Future are fulfilled, will there not be another kind of music? Would music issue the same from the close union with poetry assigned to it? Do not the vapourings, the absurdities, and the hair-splitting arts of the aestheticians of the Future give us a sufficient foretaste of what we should then have? And is it not desirable to possess a name for this? In truth, it is to be feared that the name will, when the Future prophesied ought to have become the Present, still deceive opponents as to the mournful Present, until the Musicians of the Future deprive them of even this last consolation, by decreeing, also at a meeting of Futurites, the dawn of the Future, and the nonsuiting of the Present.

So grave does the state of affairs now look. Harmonics are already hard pressed by prize compositions in favour of the plan of Futurisation. Of course, if it is once proved that what Schumann considered horrible in Berlioz is beautiful, that all the outpourings of an unbounded, extravagant, unbridled fantasy in Liszt are right, and unintelligible only to the "circumscribed" musician, then shall we be able to exclaim with Columbus, "Land! Land!" and then shall we have preserved in spirits the first ray of the new light. But we still hope, with the men of the Future themselves, for a not too short respite, "for it will not be for some considerable time" (says Liszt, as late as 1857, *Neue Zeitschrift für Musik*, page 26), "that a decisive judgment on such things can be pronounced, for to what judge's decision would the orthodox, on the one hand, or the heresiarchs on the other, submit? The former as well as the latter must, therefore, leave the solution of such problems to a Future more or less

distant." Thus, in such points of the details of an art there is the same appeal to the Future. And yet we are not to talk of the Music of the Future! For what more will the Future be invoked? If an audience does not applaud, the composer consoles himself with the thought of the Future; if ladies faint, deafened by the mass of sound, the Future will have stronger nerves; if anything is found to be unintelligible, the Future will explain it. What! and, despite of this, you will not be called Musicians of the Future? Certainly not; for all these bills you draw upon the Future—who will guarantee that they will be honoured? And then with regard to a man who gives bills without the certainty that they will be accepted—ask a lawyer what sort of a prospect the common German law of bills offers such a person.

But how seemingly modest are these drafts on the Future! Of course, all great minds are first appreciated by the Future; therefore—all those who are "unappreciated" by the Present are great minds! Can there be a more striking proof? And how touchingly cunning, too! A man is a martyr; he stamps himself as such, and instantly enjoys the pity of all sympathetic souls. When nothing remains for the Present, too, a man has, at least, immortality. How do you know, though, that the Future will even name you? And will it suffice for you if the Future, when judging many a one, says that he has added some new instances of perversity to the numerous previously-existing ones of a period out of gear, and who, as the Present had no more room, has burdened the Future with them, and supposed it would hatch his cuckoo's eggs? Poor Future! What a number of things it will have on its conscience! Others, remembering that he who has satisfied the best men of his day has lived for all time, are contented with working to the utmost of their ability during the span of existence allotted to them, certain—if they have acted with truth and honesty, that they have not worked in vain—and not troubling themselves whether their own name fades away or is still pronounced with so many other and better ones. In the other case, the most important thing, however, appears to consist in the sweet dream of being at least named, even should the artificially forced, and premature birth of the Future, with the greatest justice, brand the officious services of the midwives as charlatanism, and low, dangerous, humbugging quackery.

Thus it is, then: you are not only called, but you actually are Musicians of the Future. All the immaturity, and swindling, all the vanity, all the self-admiration, all the laziness of putting off to the Future what a man ought to do himself, all the hollow and quackery of æsthetic babblers—how beautifully is it comprehended in the one phrase: "Music of the Future!"

And you have given yourselves the name, although involuntarily, it is true. You will not get rid of it again, though. You may prefer being called the Newgerman School, that is, You, the Magyar Liszt, the Frenchman Berlioz, and Wagner, employing in essential points of development a completely Meyerbeerian orchestra, and in your theoretical views perfectly analogous (according to Brendel) to the French socialists. Away, and play us none of your wretched jokes!

Lp.

## THE OPERA AND THE CHAPEL.

(Communicated.)

OUR heading is doubtless somewhat singular, and many who are professed chapel-goers, will look at it out of the corners of their eyes and shiver to think any even half-Christianised being can so presume as to contrast two such opposite subjects; and we are sadly afraid that many otherwise worthy assemblages remain in a state of biased fanaticism, solely from the fact of their having remained under the tuition of a set of men inheriting the same narrow ideas. There is, beyond dispute, much liberality in every sect, but we think the class denominated Independents offers the most striking example of meanness generally (especially in individual performances) of any.

How is it that Independent chapels are so loth to improve their musical service? What is it that they are afraid of? Are they strictly prohibited in the Bible from singing any hymns but Dr. Watts's? For what purpose did David receive his inspiration, and for what purpose were they called Psalms? Certainly

not that they should be read. If we mistake not, the concluding Psalm especially exhorts all people to sing, accompanied by a variety of instruments.

Within the last few years it has been our happiness to witness in a small degree a reformation in chapels in this respect. Once upon a time it was considered bordering on sacrilege to hear any sound but the human voice in a chapel; now, they are introducing organs, and it is considered bordering on sacrilege not to have one; and it is unquestionably insulting the God we worship to offer such praises as many houses of prayer resound with. To have to listen to an untutored mass of independent vocalists, swaying too and fro, like an angry sea divided against itself, must, to the ear of any moderately educated or even uneducated and naturally musical being, result in his disgust at such a service, and excite pity for a multitude endowed with such powers of vocalisation, so mercilessly poured forth, disregarding all time and tune. And, when music is making such rapid strides in this country, a heavy responsibility rests with men occupying the position of preachers, who can from the pulpit exhort their hearers to cultivate that part of the service, which is second to none; and, depend upon it, posterity will look back with a bitter smile at their forefathers for their lack of courage in not promoting the same developments of music in public worship which we find in all other assemblies, both public and private.

We remember on one occasion to have heard a minister (certainly not a musician) drawing comparisons between the opera and the chapel. In the first place, in order justly to contrast two given subjects, he must undoubtedly be acquainted with both; otherwise, whatever he may say on the one side goes for nothing, as a thorough knowledge of the other subject may cancel his previous ideas, which are of course formed by the study of simply one. Being somewhat acquainted (unlike our friend) with both opera and chapel, we may be considered justified in offering an opinion on the subject. To be as brief as possible, we beg to state that the intense tenacity of our opinions (that is, the minister's and our own) is as exactly similar, as our ideas are diametrically opposite. He declares that an individual who prefers any of Rossini's airs to the "Old Hundredth," ought never to be admitted within the walls of a sanctuary, more especially an Independent chapel. This kind of remark needs no comment; we only sincerely pity the perpetrator of it, and hope that he may yet have an opportunity of reforming such fearfully bad taste, and also of hearing a class of music which will elevate his soul from such an unenviable level—

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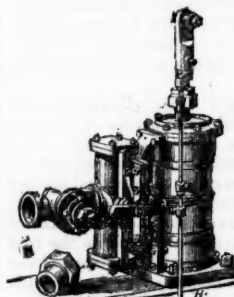
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